

The BULLETIN

Of The

Columbia Scholastic Press Advisers Association

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Bryan Barker, Editor

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Correctly Chosen Theme Aids Yearbook Development

By Walter H. Andersen

The adviser to the yearbook at the Classical High School in Providence, R. I., contributes some detailed, practical information on the why's, wherefore's, and how's of themes in yearbooks.

Each school year, yearbook staffs and their advisers are faced with many basic questions concerning the assembly and ultimate publication of this large literary effort. Hope runs high that this year's endeavor will be more successful than any other previous book. In order to achieve this goal, one of the first problems which confronts these people is whether or not there will be a theme, and if so, just how this theme will be developed.

It is the belief of some advisers that yearbooks should not be built around a central theme. They give as their reasons that: "Themes are overdone; that their use requires too much detail, research, and planning; that yearbooks should follow no definite plan." However, after several years of experience, the writer has become convinced that there should be a theme, or general plan. Therefore, it is advised that a workable theme be chosen during the initial phases of the planning period.

Selection of a Theme: The staff and adviser must first consider all suggestions made for a theme, and then weigh their relative merits and relationships to the students, school, and community. In addition, a successful theme must be workable, easy to understand, and easy to follow. It must also be acceptable to the student body, the teachers, and all others who will

have contact with the book after publication.

Thus the theme, when correctly chosen, becomes the backdrop for the general over-all development of the yearbook. A good plan must be related to the student body, the school, and the community. It should also aid in telling the complete story of the school year.

There are further matters which must be considered. Will the theme, or plan, carry appeal for the students? After all, it will be "their" book, and will be prized by them in years to come. Will the theme lend itself advantageously in covering all school activities? Will it present an interesting story, both easy to follow, and at the same time, arranged in sequence? And after the theme has finally been selected, how will it be developed? What work procedure will be followed? Is there sufficient time, money, and facilities for its development? Will this plan, started with such great enthusiasm, be overly ambitious, resulting in a lagging interest with the passing months?

Sources of a Theme: The following are suggested types of themes which may be employed with hope of success: (1) Themes closely related to school itself, such as school insignia, seal, motto, tradition, or school song; (2) Themes based on the lives and contributions of famous men and

women for whom a school has been named; (3) Important school anniversaries, such as the 5th, 25th, or 100th; (4) A new school, or remodeled building, or perhaps an unusually outstanding example of architecture; (5) Close relationship between school and community; (6) Student life — often the most appealing of all, such as "School Days," "Memories," "Our Diary," "Letters," "A Journey Through School," "Story of the Year," "It Happened in '59," "What We Did in '60," "This Is My School," "Days to Remember." There are also certain abstract subjects which have good theme possibilities — namely, "America, the Beautiful," "Science," "Music," Etc. The subjects in these fields are almost limitless. The writer would like to add that seasonal themes are questionable, due to special complications arising in layout work, which necessarily must cover all four seasons.

Organization: The following are a few of the questions which arise in organization. Does the opening section properly introduce the year-book to the reader? Does it adequately present the general plan, which will be enlarged upon as the subsequent pages are turned? Has a "Foreward" been used? Will the divisional pages consist of a single, or a two-page spread? In further discussion of this last query, essentially, the theme is developed on the divisional pages, and, therefore, should follow in proper sequence. A two-page divisional is generally used in the layout. It will be discovered that this will lend balance to the book. For reasons of economy, a single-page divider may be considered. Good copy, large pictures, running headlines, and art work are some of the methods which aid in theme development. For continuity, the end

sheets should always be used for the beginning and the ending of this theme. End sheets should be kept simple and related to each other in subject matter and layout. Long, detailed copy should be avoided. Brevity and directness will hold a reader's interest more readily.

The copy itself is an excellent way to promote a theme's growth. The headings themselves should arouse and stimulate interest in the complete story related on that particular page.

Another question which often comes up is whether or not there should be photography on the divisional pages. It remains a matter of individual choice, but large, clear pictures, used in this manner, provide a wonderful opportunity for growth of theme. Photographs that are so related, and at the same time, tie in with the general copy and headlines, are the most acceptable.

Any art work included throughout the book should also carry out the story and plan. This work may be done by students under the supervision of the art department, or a stock pattern may be adopted. Artistic touches should be of the highest quality, always keeping in mind that there is no place for artistic efforts which serve only to decorate the pages. Here again, sketches and drawings add to a well-organized book only in their over-all contribution to the original plan.

Another question which must be mentioned is whether or not to use color. Remember that color is a luxury, but if its application fits into the budget, and if it is used with discretion, color can add much to the final beauty and appearance of the publication.

There are a few pitfalls which may trap the unwary novice: (1)

Poor choice of theme; (2) Weak development; (3) Good introduction, without "follow-through"; (4) Too detailed development of theme; (5) Ideas which are too complicated.

A final summation as to what constitutes a "good theme" might be the following: A "good theme" must not distract the reader, but must serve as a continuous and complimentary background for the

over-all plan of the book. While the reader should always be aware, subconsciously, of the theme's existence, he should never feel over-powered by its presence. A "good theme" assumes its proper role when its presence reacts on the reader much in the same way as a charming and carefully devised stage setting makes a good play a better one.

How Page In Local Paper Solved Some Money Difficulties

By Dennis Prichard

A possible solution to the problem of high production costs incurred by high school newspapers is discussed here by Dennis Prichard, high school news editor of the Jamestown High School Saturday News Page, under the supervision of Mrs. Mary T. Walsh, adviser. The Jamestown High School Saturday News Page appears weekly in the Jamestown (N. Y.) Post Journal. This high school has an enrollment of about 1,430.

Any adviser wishing further information may feel free to write to Mrs. Walsh at the Jamestown High School, Jamestown, New York.

Even in the largest of high schools production costs are substantial enough to be a serious handicap to school newspaper publication.

Before this school year, Jamestown High School's *J-Quill* shared this problem. But then it found the answer. What was it? Simple. The paper was abolished.

This sounds a bit drastic. Really, it wasn't. *J-Quill*, a four-page five-times-a-year printed venture, costing approximately \$750 annually, was replaced by a weekly full-page publication appearing in one of the local newspapers.

Needless to say, costs dropped from \$750 to zero. Actually, zero isn't correct, either, since in March the Jamestown (N. Y.) *Post-Journal*, the sponsoring paper, sent three members of the high school

staff and their adviser to the 1959 Columbia Scholastic Press Association convention. For this purpose the firm supplied about \$160 in financial backing.

Other benefits of the new project are manifold. For example, each week the *Post-Journal* sends a special representative to the school to criticize and comment on the students' work.

All of the material appearing on the page is the work of students. The newspaper imposes only one restriction: that it must be of the best professional quality. But this, in truth, has added to the value of the students' experience. There is now no chance of anyone's doing a poor job. Students are unwilling to have their mistakes printed in a paper with a circulation of 28,000.

How was this feat accomplished? It wasn't so difficult as might be supposed since the newspaper was willing to cooperate. Why? Because the editors knew that parents, relatives, and interested citizens would be eager to read the page. After all, this group might boost circulation by several thousand subscriptions.

Further, a large group of high school readers would encourage certain specialized advertisers. Throughout the year, various colleges subscribed to ads — and ads mean money.

Thus, as has been said, the paper was willing to cooperate. All, then, that remained was to decide upon details. This was accomplished during the summer when Mrs.

Mary T. Walsh, organization adviser, and Meade G. Anderson, school principal, planned the project with John Hall, managing editor of the paper.

Agreement on operating procedures was reached quickly, and accordingly on September 20 the first issue of "Jamestown High School News" rolled off the press.

Since then, a new issue has been printed each week. To date over 30 pages have appeared in the now familiar pink Saturday magazine section.

Says Mrs. Walsh, "Our new venture is truly a heartening one. Not only has the page given excellent instructions to our student reporters, but also it has vastly improved school - community relations."

225 Synonyms For 'Said'

The following list of 225 synonyms for the word "said" was started in 1946 by the editor of this publication. A senior student on the staff of The Mercersburg News, the weekly, six-page paper in a private school for boys, of which the Bulletin editor is the editorial faculty adviser, declared that "stated" was the only synonym he knew for "said." The interviews the boy was turning in at that time indicated such. In 1953 the editor put up a mimeographed list of 200 synonyms for "said" in the school newspaper headquarters. Since that time various students have added, always surreptitiously it would seem, other words in pencil or ink. It will be realized that some of the words below have quite restricted uses. Any adviser can feel free to mimeograph this list and give it to his staff, pin it up somewhere, or make use of it in any way he or she chooses.

abjured, acknowledged, acquiesced, added, admitted, addressed, adjudged, adjured, admonished, advised, advocated, affirmed, agreed, alleged, animadverted, announced, answered, appealed, argued, articulated, asked, assented, asseverated, assured, attested, averred, avouched, avowed.

babbled, begged, blurred, boasted, bragged.

cackled, called, charged, chatted, chattered, chided, claimed, com-

manded, commented, communicated, complained, conceded, concluded, concurred, confessed, confided, confuted, consented, contended, contested, continued, contradicted, cooed, counseled, countered, craved, cried, cursed.

debated, decided, declaimed, declared, decreed, delivered, demanded, denied, denounced, described, dictated, directed, disclaimed, disclosed, disrupted, divulged, dogmatized, drawled, droned.

elaborated, enjoined, entreated, enunciated, equivocated, exclaimed, exhorted, expatiated, explained, expostulated, expressed.

flattered, feared, fleered, fumed, gasped, gibed, giggled, granted, groaned, grinned, grumbled.

haggled, held, hesitated, hinted, imparted, implored, indicated, inferred, informed, inquired, insisted, insinuated, interrogated, interjected, intimidated.

jeered, jested, joked, joshed, laughed, lamented, lectured, lied.

maintained, mentioned, mimicked, moaned, mouthed, mumbled, murmured, muttered.

nagged, narrated, noted, objected, observed, opined, orated, ordered, owned.

panted, petitioned, pleaded, pledged, pointed out, prayed, preached, proclaimed, pronounced,

proposed, protested, proved.

queried, questioned, quibbled, quipped, quoted, quoth.

rambled, ranted, read, reasoned, rebutted, recited, reiterated, rejoined, related, remarked, reminded, remonstrated, repeated, reported, replied, reprimanded, requested, responded, resumed, retorted, revealed, reviled, ruled.

scoffed, scolded, shouted, snapped, sneered, snorted, spoke, sputtered, stammered, stated, stipulated, stormed, stuttered, suggested, supplicated, supposed, swore.

talked, taunted, testified, thought, tittered, told, translated, twitted, twittered.

upbraided, urged, uttered.

voiced, vouched, vouchsafed, vowed.

wailed, warned, went on, wheezed, wrangled.

And there are many others!

Stimulus Toward Good Writing Through Journalism Classes

By Verda Evans

The supervisor of English in Cleveland (Ohio) Public Schools, a former adviser to a high school newspaper, a reporter for the Cleveland Press, and other journalistic experiences and distinctions here puts into written form a topic she discussed at a sectional meeting of the March 1959 convention of the Columbia Scholastic Press Association.

In discussing "The Journalism Class as a Stimulus toward Good Writing," I shall interpret *journalism class* to mean a program that offers journalism as a credit course and *good writing* as that which communicates clearly, effectively, and appropriately to its intended audience, whether the writing be a research paper or directions to the milkman.

Writing for mass media in general has the additional demands of communicating its meaning in a single reading, of catching the

reader's attention and answering all of his questions, as well as being logically organized, concise, and accurate. Since these are much stricter writing requirements than those required in most English classes, students need specific training to meet these additional demands. Once learned, these disciplines should sharpen and tighten all writing.

An ideal working situation, to my mind, offers a beginning journalism class of one semester (preferably in the first half of the eleventh

grade) in which students learn to recognize news, to evaluate it, and to write it according to the disciplines prescribed for professional newspapers, and an advanced journalism class that writes and produces the school paper. Offering journalism as an English elective not only gives the school newspaper curricular standing, but it also places journalism classes on the master program and enables the newspaper adviser to plan a working schedule with his staff.

If no journalism is offered in the school, writing and producing the school paper becomes a heavy extra-curricular job added to an already full program of an English teacher. School papers published under these conditions prove that it is neither sound education nor good public relations to ask students to produce a school publication without journalistic training. The writing skills learned in journalism class can make producing a school newspaper a challenging, satisfying laboratory experience with language instead of a helter-skelter production job.

These writing skills are necessary to steady the nerves of the student journalist when he realizes that the whole student body and entire faculty are looking over his shoulder as he writes. If a student turns in an illogical, murky piece in his English class, it is a secret between him and his English teacher. In journalism, however, neither teacher nor student can afford to have secrets. Both take their final examinations in public each time the school newspaper comes out. Undoubtedly a journalism teacher is strongly motivated to teach his students to write well because he knows that his colleagues and superiors, as well as the student body, see each week how effectively he has taught. There is no place

to hide for a journalism teacher or student.

Publication of stories in the school newspaper offers much the same motivation to student writers as that given trainees in World War II who learned quickly and willingly to crawl flat on the ground when they discovered that they were crawling under live wire.

Very close to the stimulus of the reader over your shoulder is that of the by-line. If there is anything more satisfying than seeing your name in a story in a newspaper, it's seeing your name as a by-line above a story, providing it's a well-written story.

All claims for the stimuli provided in a journalism class rest on the assumption that the journalism teacher has high and unvarying writing standards as well as professional journalism training. Much poor writing appears in school papers because an English teacher with no training or experience in journalism is required to teach journalism and serve as adviser to the school paper. Only an unusual teacher and unusual student can succeed in such a situation. The journalism teacher, like the director of the school band, the football coach, and the dramatic directors, is a specialist responsible not only for teaching specific skills but also for the production of a finished product.

A warmer definition of a journalism teacher is that offered by an English Department chairman, "Just as cognac is the distillation of good wine, so is the journalism teacher the distillation of a good English teacher."

Assuming that a competent skillful teacher is in charge of the journalism program, the teacher's first job is to develop individual pride of achievement in each staff member as well as esprit de corps in the

staff as a whole. The teacher's second big job is that of acquainting his students with different kinds of disciplined writing and then teaching them how to develop skills for attaining it. When a reporter once asked Lincoln the secret of his writing style, he replied, "I am never easy when I am handling a thought till I have bounded it west." That's exactly what I mean by disciplined writing. The good journalism teacher shows the reporter how to bound his ideas without killing them in the process.

Before student reporters can hope to write effectively, they must understand the different kinds of newspaper writing: news stories — that report what happened, editorials — that interpret what happened; columns — that comment on what happened; and features — that furnish the background of what happened. Few journalism students ever have trouble discussing point-of-view in fiction once they understand the changing roles of reporters.

One of the most elusive writing terms to explain or teach is style. One effective way of helping students to recognize the elements that make up a writer's style is require them to consciously attempt to imitate the style of a professional writer. A student's first reaction to such an assignment is usually rather patronizing. It sounds so easy. However, after he has chosen his reporter and collected a number of stories, it occurs to him that finding out how his writer gets his effects is not simple at all.

Once the student has recognized and isolated a few techniques or devices, he attempts to copy the style of the reporter using school news events or situations for his copy, and he finds this surprisingly difficult, too. (Personally - con-

ducted columns, sports stories, and editorials lend themselves fairly easily to analysis and parody.)

There is some temporary danger in this kind of assignment, but it is heartening danger. An editor of one of our Cleveland school newspapers interviewed me early this fall; consequently whenever I see his by-line as I skim the issues of his school paper, I read his stories with interest. Several weeks ago I noticed a decided change in his writing style. The next time I happened to visit his school, I asked his adviser what had happened to Jim. "He's on a Thomas Wolfe kick," she answered matter-of-factly. "He sense to have forgotten about periods. It's hard on the copy desk and all of us, but we think that we can pull him through." Well, Jim is in the process of developing a style but he has yet to learn to bound his ideas. He doesn't know now what is happening to him, but he will some years later and remember it with warm appreciation.

Class discussions of various writing devices used by professional reporters often shed a bright, direct light on the abstract matter of style. They invariably lead students to realize that good writing doesn't just happen, it has to be planned and developed.

Three characteristics of good newspaper writing are usually brought out in these discussions. The first is the use of specific words (sometimes called personal words, picture words, closeup words) as opposed to general or abstract terms. The second is that most sentences run fewer than twenty-five words in length, and the third that active verbs clarify meaning and speed up reading. Another observation may be that too many qualifying phrases slow down a story. As one of my smart

editors used to say, "A newspaper story should not be 'iffy'." Still another comment may concern the change of pace provided by variety in sentence length and sentence beginnings.

When Charles Dana took over the *New York Sun* in 1868, he wrote an editorial on what his paper would attempt to do for its readers. The following two paragraphs from this editorial give the techniques that he asked his reporters to develop to best serve the readers of the *Sun*:

"The staff will study condensation, clearness, point, and will endeavor to present its daily photograph of the world's doing in the most luminous and lively manner.

"It will not take as long to read the *Sun* as to read *The London Times* or Webster's Dictionary, but when you have read it you will know all that has happened in both hemispheres."

Dana knew the readers that he hoped to reach with *The Sun* and was applying Professor Pooley's dictum of appropriateness almost a hundred years before it reached English teachers.

Many a student's interest in sentence patterns begins when he discovers that the present participle must have been invented for the sports pages because it starts off a story in breathless haste. "Scoring in every quarter . . . Coming from behind . . . Fighting to regain . . ." More than one two-week-old victory has gotten new life from a present participle.

By the process of experimentation, the same writer soon finds that the slow-moving noun clause may at times add dignity and the voice of authority to an editorial, and that occasionally a straight subject of the sentence lead tells a

story more effectively than any other pattern. Just as a baseball pitcher experiments with different deliveries, so does a reporter experiment with different beginnings for his stories.

Trying to find a substitute for *said* in introducing quotations in an interview has started many reporters off on compiling lists of verbs with different shades of meaning that, if used with care, can substitute for *said* and other overworked verbs. All of these discoveries of the power and danger of the single word and of language in general are stimuli to good writing.

One of Cleveland's better crime reporters credits much of his success on the daily paper to the interest that he developed in finding the exact words in his high school journalism class. As a student, he had a penchant for using new words and an almost frightening tendency to use not quite the right word. Both adviser and copy editor read his stories with care and concern and then labored with him. Their joint efforts were successful. The boy learned that Mark Twain was right when he said, "The difference between the right word and the almost-right word is the difference between lightning and the lightning bug."

Reporters may learn by themselves that a 100-word story can be written to inform, to delight, to please, to entertain, to annoy, or to enrage; but they learn it much faster when their journalism teacher makes such an assignment to prove the power of words and of sentence patterns.

If good writing demands the ability to organize material logically, certainly the ability to write a lead proves a writer's ability to organize. Writing a lead paragraph requires that a writer look over an assort-

ment of miscellaneous facts, pull out the hearts of the story, put it in the first paragraph and follow it with supporting details in the order of their descending importance. This is no mean skill.

As a hybrid journalism-English teacher, I find that I cannot finish this paper without asking of my fellow English teachers greater understanding of the problems of my fellow journalism teachers. "To communicate to the audience for which it is intended" is the key phrase to this understanding. English teachers and others who use the term "journalistic style" with some contempt tempt often have in mind the short newspaper paragraphs made necessary by the small type faces and narrow columns used by newspapers, as well as the short interest span of most newspaper readers. Frankly, short paragraphs not only look easier to read, they are easier to read.

While the rules of rhetoric regard a paragraph as a unit containing the development of a single thought or idea, the rules of newspaper writing say that a paragraph furnishes only part of the idea (but a complete part) and that

it may take several paragraphs to complete the single thought.

I hope I am saying that everyone likes to do that which he does well and that if a student receives a stimulus toward good writing in journalism class by learning to bound his ideas and to develop varied approaches and techniques to writing, as well as by seeing his name in a by-line, he is well on his way to a life-long love affair with language.

This paper is not supposed to discuss the intangible benefits of journalism classes and it will not. However, I should like to point out that journalism teachers, in addition to teaching disciplined writing, have in their hearts the immodest hope of developing in their students such high standards of integrity, fairness, accuracy, and responsibility that the school newspaper may earn the same standing in the school as that claimed by England's *Manchester Guardian*. The *Guardian* takes pleasure in repeating the old story of the English clergyman who began his sermon one day with, "Oh Lord, as thou wilt have read in yesterday's *Manchester Guardian* . . ."

Experienced Adviser Discusses 5 W's Of Staff Selection

By Robert L. Bachman

The adviser to "The Charter," a newsmagazine of Waterford High School, a new school in Waterford, Connecticut, discusses the importance of selecting a staff and does so from the point of view of one who has advised student newspapers, magazines, and yearbooks.

Just as every cub reporter learns that the five W's (*why, who, where, what and when*) should be incorporated in the lead paragraph, the adviser of every student publication should be aware that the same

five W's are equally unimportant to him as he selects his staff.

There are certain basic principles that apply to any student publication. The author has advised student newspapers, magazines,

and yearbooks and has found certain basic similarities applicable to all.

1. *Why Should There Be Any Selection?* The basic purpose of any student publication is to promote the school, its occupants, and the values fostered in it. To achieve this goal one soon finds that the best students that the school has are needed. At the first meeting of a magazine staff in a new school the author found more than a third of the student body volunteering for membership and this number was limited only by the physical limitations of the meeting place. Obviously some selecting had to be done.

Most of the better publications are published by schools with some kind of training program. Students named to such a training cadre should have some assurance of success and certainly advisers would prefer to limit their efforts to those students who will be of use to the publication. Being selective in your recruitment program will help assure these ends.

2. *Who Should Do the Selecting?* Some students win their slot on a publication by winning a popularity contest or election; some are appointed by their class officers; some are chosen by an editorial board; some are named by the existing staff, while others are selected by the faculty.

Since most of these methods are being used by one school or another, they all probably contain some merit. But if one asks himself the question, "Who is in the best position to recognize journalistic talent?" he keeps coming back to the answer: why the adviser, of course.

Like Brown¹, the author often

¹Brown, Donald E., "Methods and Criteria of Staff Selection," *The School Press Review*, XXXI (March, 1956), 3.

compares the adviser's role with that of a football coach. The mentor is very active in training the members of the team; and while he should remain on the sidelines of the actual playing field during the game, he doubtlessly should send in last-minute instructions to the quarterback if it helps to assure a winning team.

But just as the student body or faculty should not be expected to know the player best qualified for the position of quarterback, neither are they in the best position to name the members or editors of a publication. The best-qualified person should make the selection, and that person is the faculty adviser.

3. *Where Should You Look for Members?* There are three types of students who make good staff material. Students in the top sections of the college preparatory classes are one of these groups, of course. The author's present managing editor on his magazine probably has about the highest consistent marks in the school in spite of putting in an average of at least ten hours a week at her editorial duties. These students apparently have the ability and the work habits to accomplish the work necessary.

A second group may be found from among those who are already engaged in other activities. The more active a person is, the more he seems to find time for yet another activity. This boundless energy may often be harnessed to accomplish the necessary work in getting out a publication.

The third group is often overlooked. Many average students who are not joiners often have much time and determination to accept and succeed in doing much of the basic work on the publica-

tion. If a choice has to be made between *ability* and *stability*, stability (meeting deadlines!) is the more attractive of the two. It doesn't matter how much imagination a student has if the story is not available after press time.

The English class, the art class, the typing class, and even the history class have been the places where prospective staff members are found. When the school is too large for the adviser to have primary face-to-face acquaintanceship with all the students, recommendations of other teachers are a great help. One often finds that hand-picked fruit is much superior to windfalls.

The guidance office often suggests students that may have interests and abilities of use to the school publication. But no matter where the student is contacted, it is not the number of pupils who apply for a position on the student publication that is vital, but the number with good potentiality.

4. *How Should They Be Selected?* There are several methods of selecting staff members. Some give a special test and the score determines acceptance. Some staffers are chosen on the basis of an interview. Others refuse no one. There is one school with 250 members on the staff of one publication. Some petition for the right of joining while still others are chosen by their academic record alone.

Perhaps one of the first eliminators of undesirable applicants is to inform them of the amount of work involved. On the application form of Waterford High School the student and his parents both sign below a statement that indicates that a minimum of four hours a week is necessary and at the end of the year's apprenticeship a test must be taken among other things

before staff status is obtained. The sooner an exact description of the work is given, the firmer the relationship probably will be.

Students should be chosen exclusively on their potential value to the publication. Publishing the best issue possible should be the first goal of any student group. Values to the members of the staff — while always present and extremely important — must remain a secondary goal. While a few members of the staff may be selected for what the publication can do for them, this number must remain a small minority.

The author has found a simple three-page application form the easiest to administer. The form is identical for membership on either of the two publications, a yearbook and a newsmagazine. The applicant circles his choice of the two; some circle both to indicate that they are interested in which ever one has an opening.

This is the sheet that indicates what the student is to be responsible for carrying out and his parents' cognizance of it. He writes the names of his English teacher and a second teacher on this form too.

The second and third sheets are identical — check lists that each of the two named teachers complete and return directly to the publications office. These take the instructors but a moment to check, thus insuring a speedy return. If two teachers agree on the value of the student, the applicant is probably worth having. The student has to take the overt step; he has to seek the job.

5. *What Should Be the Criteria?* What are the values that one should look for in a new staff member? Our application blank provides for eight values for the teach-

er to check in four degrees. By checking the appropriate column, the instructor indicates that the student 1, *definitely has* the value indicated, 2, *has it somewhat*, 3) it is *questionable* that he has it, or 4) *unobserved*.

The eight values that are thus checked include 1) the student is an asset to the school. 2) The student takes pride in his work. 3) The student is exacting in his work. 4) The student is very punctual in regard to assignments. 5) The student does more than he is requested to do. 6) The student works well with other. 7) The student has indicated special skill applicable to the publication that he has named. 8) The evaluator would recommend him for a position on the publication.

When the checklists from the two teachers greatly disagree, checking with the student's other instructors often gives sufficient information to make a fair decision.

It is usually helpful to interview the recommended students to evaluate their understanding of the work involved and their enthusiasm for working on the publication.

We have those that are accepted serve an apprenticeship by working with the staff and attending a training class for at least a year before being named to the staff itself. Much is expected of the students and much is done for them. We are apparently one of the two or three schools in the state of Connecticut that grants academic credit for work on the school publications.

6. *When Should They Be Selected?* Most of the students that are named to our staffs already carry full schedules. Many are carrying two or more foreign languages including the after-school Russian course. To guarantee that

these ambitious students find time to work on the publications, application blanks are circulated a month before the curricula in the spring so that those admitted to the training classes know and make room in their schedules for this activity.

With the full co-operation of our junior high school principal, we circulate application blanks to prospective senior high students. By recruiting the younger students we find that by the time they complete their training, they have two or three years to serve and develop. In this way we obtain the more serious-minded staff members instead of just dilettanti.

The publication is no better than its staff, and one of the best ways to insure having a good staff is to be *careful* and *thorough* in your recruitment and training program.

THE BULLETIN

The Bulletin is devoted to the interests and problems of faculty advisers of school newspapers, yearbooks, and magazines by suggesting how to do things and/or how to do them better.

It is published four times a year in May, October, January, and March by the Columbia Scholastic Press Association, Low Memorial Library, New York 27, N. Y. Subscriptions: \$1.50 per year.

The editor is Mr. Bryan Barker, active editorial faculty adviser of a weekly six-page paper, The Mercersburg News, The Mercersburg Academy, Mercersburg, Penna.

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Junior High School Adviser And Student Freedom

By Albert Kovner

The adviser to "Towers," the literary-art magazine of the Isaac E. Young Junior High School, New Rochelle, N. Y., and former adviser to this school's newspaper, "Castle Courier," puts into writing the gist of a panel discussion topic, "Who's The Boss — Editor Or Adviser," which he supervised at the March 1959 convention of the Columbia Scholastic Press Association. At this convention Mr. Kovner was elected chairman of the Junior High School division of CSPA.

Advising a junior high school newspaper or magazine demands the utmost in finesse and diplomacy in the matter of human relations.

It is fairly simple for the adviser to assume a role wherein *he* puts out the paper. On the other hand, for him to sit back and excuse any inadequacy or error on the basis of the youth of his staff, is no less grievous a sin. His role, then, is one of infinite balance: between what he knows full well to be the best answer to a solution and the educational implications of a school publication which are, by and large, far more important than the publication itself. If a school newspaper, through its desire for service to the school, ignores the lessons to be taught to its staff members, it may as well be published by a group of teachers, or alumni, whose only concern will be with the finished product. Advisers must be concerned with *by-products*.

Time, it would seem, is the greatest enemy the junior high school adviser has. A story, let us say, is due on a certain date. It comes in on time but is full of spelling errors, grammatical mistakes and, in passing, violates one or two major principles of good writing. The adviser, upon seeing this story, may follow a number of courses: give the story back to the student

until he has re-written it satisfactorily; give the story to someone else to re-write; correct it himself; publish the whole mess on the assumption that the student will profit from his errors. None of these "answers" is entirely acceptable; each has an iota of satisfaction. And any answer is dependent on still another question inherent in the decision-making task of a junior high school effort: who is to make these decisions as to whether or not a story is ready and/or suitable for publication? The adviser? An editor? A managing board?

From the initial decision as to which assignments are to be made (what is news and what isn't), the adviser's role becomes one of great influence on a school newspaper. And only through careful and real consideration of this role *before* problems start to arise can any sensible solutions be reached. Further, the fact that these are junior high students brings in a series of implications which need not be considered in a high school or college newspaper. In these latter cases an adviser can advise; often *after* each issue is published. Those much-heralded cases of student editors publishing questionable material are not, at the moment, our concern. These involve us with an entire theory or philosophy of journalism which, by and large, are only superficially applied on the

junior high school level.

The adviser to a junior high school newspaper, then, must make certain specifics apparent to his staff from the first day of the school year. Keeping in mind the "rebellion" frequently raging barely beneath the surface of teen-age emotions, early and frequent discussions might well be held on the general subject of who does what. And knowing full well that *he* will be held accountable (no matter what the masthead says) should not be ignored by the faculty member.

The students should know, from the outset, that the adviser expects certain standards to be met: The quality or level of the writing; the choice of news items; what's funny and what isn't; appeals to cliques in the school; a balance between sports and other aspects of school life; attitudes toward administrators; relationships with the board of education; respect for faculty members. All of these are areas of possible future confusion and should be clarified at once.

The fact that these students range in age from 12 to 16 must be kept in mind. Their reading and experiences have not sufficiently prepared them to predict the effect certain materials will have on the people involved. They may find a story satirizing the lovable school principal hilarious without fully seeing what impression is made on the reader of the story who is either not friendly with the principal or, more important, who knows nothing about the man except what he sees in the school paper. (And let it not be forgotten that the school paper is an important publicity document, coming into the hands of people who read it avidly and who glean from it the concepts, prejudices, and beliefs which the school indicates, by what it publishes, is important.)

By establishing standards of journalistic effort and designing the mechanics for having all work through the year measured against these criteria, the adviser will be setting a pattern which he will find valuable. Whether the ruler of criteria be applied by a student, a group of students or some other form, the basic premise remains the same. In terms of the fact that "one fellow's freedom stops at the tip of the other fellow's nose" the adviser serves as a benevolent dictator, holding a final veto on how stringently standards have been applied to material to be published.

Outraged howls of "freedom of the press" which are being raised at this moment can best be quieted by examining the following: the school newspaper is a learning experience; junior high school students do have ideas, and exciting ones — but they are not aware of, nor can they be responsible for, the ramifications of even a simple sentence used carelessly. One's freedom of speech does not include the license to shout, "Fire!" in the crowded school auditorium; freedom of the press does not include permission to embarrass, humiliate, or lessen the prestige of the school to outsiders.

Still, freedom is very much in the forefront in this issue. And any newspaper which does not impose mature and sensible standards for itself is as open to criticism as the most obvious of the "inside information" magazine which imply slander but state nothing. The school press has the freedom to debate and report on real issues; but they must do more than complain. Newspapers whose editorial columns are continually filled with, "Let's Have More School Spirit" and "Keep Corridors Clean" are missing the point by a wide margin. But real issues must be handled as

such. The youthfulness of the writer does not allow him to hit and run; he must present his editorial views soundly and in full keeping with the standards any professional might employ. Censorship of clear and thoughtful opinion is rarely at issue. But making clear to a student where he has failed to live up to the responsibilities of his freedom often is.

Recently, students rushed up to one adviser, in great agitation and prepared to do everything in their power to see to it that the school's football star, who had just been suspended from the team by the principal, be reinstated in time for the BIG game.

The situation is almost a classic and these students were sure that through the power of the press, right would triumph. Rather than try to stem the tide of this torrent, the adviser agreed to the assignment of news and editorial writers to the story. The first lines of the editorial vividly demanded freedom in the best traditions of Zola. But as they began to explain their

reasons and to become involved with the issues of what the school and the football player owed each other in terms of education and growth, the clicking of the keys stilled. Reporters who went out after facts got them: the boy had been guilty of a series of flagrant breaches of behavior. He had, it was clear to the reporters, deserved the punishment that had been meted out.

A final outgrowth of this "cause" was the publication of a series of editorials on standards of conduct for school representatives of all types and the reflection on the rest of the students caused by violation of these codes. But never did the students feel that they had not had the freedom to go after and write a story.

Who is boss, in the final analysis? No simple answer comes forth. But if an adviser does his job properly, then students are introduced early in their careers to journalistic standards for everything from layouts to headlines.

Maryland Adviser Explains Why She Likes Teaching Journalism

By Mrs. Evelyn D. Wittman

The adviser to both the newspaper and yearbook at Walter Johnson Senior High School in Rockville, Maryland, gives an "account of certain considerations" which she has had in mind since coming back to teaching and at the same time points out practices which other secondary school advisers may find helpful. Her manuscript was entitled "Frustrated Frenzy."

If a certain schizophrenic tendency is apparent in journalism teachers, it probably stems from that unlikely practice to which school administrators have been forced to lend themselves: the assignment of the newspaper course to the latest addition on the English faculty. This assignment obtains only as

long as the vulnerable newcomer remains new; the responsibility is shifted to the next one, and so *ad infinitum* like those fleas on lesser fleas that Swift talks about. Since many English teachers also have a strong bias toward literature and away from journalism, just as educators sometimes show a similar pre-

dilection for subject courses as against education, the elements of schizophrenia are there, latently expectant until the happy day when the school newspaper can be foisted on someone else and the threatened psychosis subsides.

When I returned to teaching last year, some seven years away from it and last at a college level, I accepted an assignment to teach high school English and the school's course in journalism. Perhaps there was, unacknowledged in the back of my mind, the idea of getting out of that as quickly as possible. Interestingly enough, however, having now arrived at a two-year status when I might very well ask to be relieved of teaching journalism, I think twice about it.

Journalism in high school can be a course of practical English in the way that no other English course can be. The rudiments of journalistic writing, those requirements set by the technical aspect of news-writing, can be very quickly taught. That leaves then a remarkable opportunity for applying those basic lessons that the English teacher tries relentlessly and often fruitlessly to put across. It is this aspect of journalism that has made it a satisfying course to teach, for the application of those basic lessons is often achieved, in fact, *must* be achieved if a newspaper is to be published.

What the journalism course does, should, can, or is expected to offer has been somewhat nebulous, depending on the usual circumstances of what the teacher sees fit to do, what the course of study says it should do, *et cetera*. The basic purpose of a course in journalism has been uppermost in my mind, for in these two brief years I have been obliged to examine goals rather specifically. The text already ordered by some knowing

unknown before I arrived on the scene was *Scholastic Journalism* (Earl English and Clarence Hach, The Iowa State College Press, Ames, Iowa), a choice excellent in almost every respect. The binding unfortunately does not withstand fetching and carrying by high school students, and the exercises have to be copied before they are worked, for the books, of course, are school property and must be turned back unmarked. In spite of these drawbacks, the text is usable and covers the material clearly if not always succinctly. There remained for me to decide only the matter of emphasis.

It is interesting that while the county in which my school lies has a comprehensive course of study in English which every teacher presumably uses, there is no county-wide course of study in journalism. Further, at the last in-service professional meeting where journalism teachers and publication advisers gathered, the opinion was that the county did not need one. Part of the explanation for this concensus lay in the study guide worked out by one of the high schools, a copy of which the supervisor had put into my hands at the outset, and part of the explanation no doubt lay in the use of a text book as the study guide. Whatever serves, however, as the teacher's course of study in journalism, it is possible that it will not necessarily answer the question of emphasis.

For my own part, I find that the emphasis, to do the student the most good, must be on writing. The area most like that which he will have been exposed to is editorial and column writing, but the practice in tight sentence construction, clarity, logical sequence (up to or away from), and in revision and more revision until the copy says exactly what the writer intends

it to say is invaluable.

Sometimes the exigencies of publication require that the teacher forego the perfection she would like to insist on. To some extent, planning will offset this compromise, but there are very few means of avoiding deadline pressure. Obviously, columns, editorials, and features do not need to come in at the last minute, but as far as I know, the squeeze of copy deadlines is unavoidable. There is this consolation in a deadline whether or not the copy is at all it should be: the student who, in a regular English class may never feel sufficient motivation to finish an assignment, knows he must meet it in journalism.

There are other practical applications of English in newspaper publication besides those of writing skill. The ability to listen with accuracy in an age when the student has become sound deaf from the omnipresence of TV and radio rock 'n roll is a skill that journalism must encourage. To write an interview from notes taken on the basis of *hearing* is a practice through which a high school student will develop an ability serving him throughout college and career.

His use of spoken English, too, must develop if he is to participate in the publication of his school paper. He cannot, as a student in a regularly constituted English course may conceivably do, rely only on writing ability and listening. He must initiate inquiry through speech; and depending on his staff position, must give and receive orders and arrive at decision through common talk.

These are the practical applications to which journalism lends itself. That they are valuable goes without saying. They are summed up in student evaluations on final examinations at the close of the

first semester:

Besides learning newspaper techniques and technology, students enrolled in Walter Johnson's journalism classes are learning the age-old skill — writing.

Many of the skills necessary in journalistic writing are applicable to everyday writing. Knowing how to write good lead sentences, short compact paragraphs, and how to arrange ideas logically are all valuable assets to the student who plans to go on to college. Such skills many ordinarily take years to develop, but in a few months of drill in writing, writing, writing in a journalism course, one learns them quickly or fails.

Learning to write is not the only asset of a journalism course. One also learns how to do research, conduct interviews, and meet deadlines. This also is valuable training for college and for almost any field of work.

For you students who approach each course with a "What good is it?" attitude, here is a course that can answer you. For you people who are becoming worried about all the abstract knowledge you have been accumulating through your high school career, here is a chance to use some of it. Journalism is one of the few courses that combine the abstract learning with practical value in a college preparatory course.

. . . People, many in responsible jobs, have reflected an absence of training in the basic writing skills of grammar and methods of expression. We do not claim that a mere journalism course can cure these ills, but they can go a long way in teaching the student how to express himself in a clear, concise, and intelligent manner. The process of writing a news story requires

the student to pick out the most important material and write it in a brief yet informing style. This process soon applies itself to other subjects. The student looks for the most important facts. He learns to give emphasis where it is due.

Journalism develops accuracy in writing and teaches one to be more aware of the technicalities of writing.

It would be very nice, indeed, to think that the teacher had accomplished these in fact. What makes journalism a satisfying course to teach is that sometimes a good issue of the paper encourages the teacher to delude herself that she has so done.

Part II

In a new school where journalism is offered for the first time as a full credit course, the teacher may have, as I found I had, almost *carte blanche* in setting it up. It was a heady experience involving all the usual practical problems and a Gargantuan parcel of theoretical considerations. Having had chosen for me the very good text named and having decided that in a high school journalism course the main emphasis must be on writing itself, I set about solving the practical problems, primary of which was the absence of money, as well as turning to theoretical questions.

Funds were a nightmarish worry to me temporarily. The newspaper had been a mimeographed extra-curricular activity the first year in the school's history, racking up about \$75. With a journalism class established and a separate period assigned to me as adviser, I saw the newspaper as a laboratory experiment for the class, preferably a weekly, printed in the school print shop and selling at five cents a

copy. We were able to do this — almost. A commercial varitypist had given us a most favorable rate; but for reasons of public relations, my principal vetoed soliciting ads. In spite of this, we might have balanced, but the Monster, as we came affectionately to call the offset machine, which served many causes besides the newspaper, had to have plates, cleaning fluid, paper, and assorted supplies, all of which were charged to the newspaper account by the school treasurer. With sales and subscriptions our only source of income, the nightmares were of enormous proportion. It was the printing teacher who reduced them to philosophical unconcern. "Don't worry," he told me, "Mr. Gregory (the principal) will just reach down into his sock. There's always something in the toe. I never worry."

This small offset weekly offered good coverage to the school. The format was winning minor ratings, but the staff won money and major prestige in a state TB and heart contest and in a national safety contest. While the format was too small (using an 8 point type on a 7 x 9 page), we nevertheless placed in the state press association news-writing contest. The newspaper was not creating a glamorous splash, but it was serving its purpose creditably: it was covering the school while offering practice.

The second year of teaching journalism required a number of changes, the immediate one concerning a change in frequency. I appreciate retrospectively our favorable varitypist who had moved out of town over the summer, for new estimates on the weekly were not only far higher, they were, in fact, prohibitive.

One of the critical services had urged a change to a larger sheet or to doubling the number of pages if

we kept the 7 x 9 size. With this in mind, I finally decided on a 12 x 15 page size on a monthly basis.

Here the application of certain theoretical considerations came into play. The staff had been proud of their weekly and had been able, in spite of a daily news bulletin over the public address system, occasionally to break stories. I had arranged the course so that certain days of the week were devoted to class work and certain periods were designated newspaper work. A change to a monthly meant that the character of the newspaper had to change and that the course had to be set up differently. The second consideration was relatively unimportant, but the change from a newsy newspaper to a summary newspaper required a new approach entirely. In spite of articles in advisers publications assuring the reader that monthly newspapers could be newsy and timely, I was still back in my own newspaper experience in which even a weekly was a substitute for a true newspaper. The change was made, however, and with it the concept of the purpose of a school newspaper.

Since the course in journalism is offered as a year long course starting each September, there was no carry-over of staff. This made the changed concept easy enough to apply; only the teacher had to re-orient herself. The new students coming in liked the larger size well enough to compensate for any disappointment they might have felt at not having a weekly.

The absence of a carry-over staff was a problem I tried to tackle at the outset with no success, for the state requirement is such that a course must be followed for an entire year for one credit. I tried to begin on a semester basis with one

semester for class work and the second semester for newspaper work as such. It was impossible to start it without the loss of credit. Some schools make the staff a voluntary, extra-curricular one, with the journalism course contributing but not responsible for the paper. I found this an untenable premise, for the newspaper, to my way of thinking, should be a result of the study of journalism. Consequently, the journalism class members *are* the staff of the newspaper. Despite the additional load on the teacher who must start each year with a green crew, I find this practice of the year course manageable.

Financially, the paper costs roughly as much in its present monthly format as it did when it was an offset weekly printed at school. The ban on soliciting advertising has been lifted, with the result that more practice is available in the business end of a newspaper as well as practice in the writing and layout of ads. There is reason to think that the financial sheet this year will look relatively even; if it is in a state of imbalance, I do not worry — I have asked my principal to acquire a stretch sock. Further, he agrees that the responsibility for financing a school enterprise lies with the school.

At the close of the first year, I suggested to the counselors that no one under a B in English be allowed to register for journalism. The recommendation cannot be followed, for state law makes it mandatory that a school permit a student to take any course offered. I found, therefore, a wide range of ability in journalism. Here again, I have made an easy if reluctant peace with the situation, for my most illiterate reporter is my best ad solicitor.

When I took over the news-

paper, my principal said that he probably would want me to be adviser, too, for the yearbook. My friends, not so long away from teaching as I had been, were appalled. No one, said they, ever drew both. My principal, however, had in mind one teacher on his staff who would be in charge of publication. He assigned me the annual, but another teacher sponsors the creative writing magazine. Whether the time will come when only one teacher supervises all publications is debatable. It may not be advisable even if it is feasible.

The sponsorship of newspaper and annual together has certain advantages. The use of the publications office — files, typewriters, photographers, secretaries — by both staffs under the same pair of eyes makes for close organization and supervision. In securing advertising, one staff has been able to refer to the other merchants who would be susceptible to the blandishments of the rival. Club and class rosters are available to both sets of reporters; and the sponsor's

publications period can go to the publication needing the supervision at the time.

Further, the students who write columns for local papers or who have radio shows, are loosely under the supervision of the publications teacher. In the fall, when the columns on school news resume and the high school sports page editors and the radio stations call the school, the journalism teacher is asked to recommend students from her class to handle these. Their copy is initially scrutinized; when judgment and good sense in reporting have been demonstrated, youngsters go ahead with weekly columns or broadcasts without the pedagogical eye.

While the schedule is a heavy one, it is compact; and in this new school of 1300 souls additional time was provided by relieving the annual adviser of homeroom responsibilities. Further, when journalism enrollment warranted it, two sections were established instead of overloading one or limiting enrollment.

Book On John Burroughs Termed 'Moving'

By The Editor

John Burroughs: Naturalist is the story of his work and family by his granddaughter, Elizabeth Burroughs Kelley, a former teacher and faculty adviser to student publications, and a contributor to *The Bulletin* (October 1956, May 1957).

Mrs. Kelley, who lives in West Park, New York, in a house she had built on land originally owned by her famed grandfather, has written an informative, revealing, and oftentimes tender biography. Not only has she had access to unpublished material about the elder Burroughs, the naturalist, author, and

friend of many famous men, but she also tells the moving story of her father, Julian Burroughs, who, although also gifted, always was overshadowed by the renown of his father.

A family chronicle as well as a biography, *John Burroughs: Naturalist* is an intimate book about one of this nation's unusual men. It has within it a part of America.

Published by Exposition Press, New York, it was recommended in the June 1959 issue of *Book-of-the-Month Club News*.

Guide To Good Books

By Hans Christian Adamson

Colonel, U. S. Air Force, retired. Author of: "Captain Eddie Rickenbacker" — "Lands Of The New World Neighbors" — "Keepers Of The Lights" — "Admiral Thunderbolt"; with Fred G. Carnochan: "Empire Of The Snakes" — "Out Of Africa"; with Charles A. Lockwood: "Hellcats Of The Sea" — "Zoomies, Subs and Zeros" — "Through Hell And Deep Water"; with L. J. Maitland: "Knights Of The Air"; with Helen Lyon Adamson: "Sportsman's Game And Fish Cookbook."

The reviews appearing in this October 1959 issue of *The Bulletin of the Columbia Scholastic Press Advisers Association*, published quarterly at Columbia University in the City of New York, are also distributed to four hundred United States Armed Services libraries in thirty-six Commands throughout the world. Readers please address all inquiries regarding "Guide To Good Books" to Hans Christian Adamson, 850 Powell Street, San Francisco 8, California.

The Young Titan by F. Van Wyck Mason (Doubleday — F — \$5.95). In this splendidly paced action and romance novel of the Fifth Indian War in the 1740s, Mr. Mason adds to his already formidable prestige as a historical writer. And yet, this story about pre-revolutionary New Englanders and their daring challenge to the might of France, in the siege of the great fortress of Louisburg, is much more than a mere historical panorama. It is, above all, a novel about people who fought for freedom and survival in a primitive world. As always, Mr. Mason's stage settings on land and sea are intriguing, colorful, and convincing.

Screen World by Daniel Blum (Chilton — NF — \$5.50). Here is the tenth volume of a hardy perennial first planted by Mr. Blum in 1948 when he issued his initial pictorial record of the annual film harvest. No comments. Just scads of stills from the pictures of the year with listings of their respec-

tive casts. Mainly of interest to incurable movie addicts who see stars before their eyes.

Yoga For Americans by Indra Devi (Prentice - Hall — NF — Illus. — \$4.95). Based on the theory, that this ancient Indian practice for the building of mental and physical discipline will take some of the steam off the average Americans' pressure-cooker way of life, the author offers a complete six weeks' Yoga course for home practice. The book is well put together, clearly written, and effectively illustrated.

The Great Gamblers by Ruth Sheldon Knowles (McGraw - Hill — NF — Illus. — \$6.00). As a petroleum specialist who went a-oilfielding for Uncle Sam from Canada to Chile and in areas in between, Mrs. Knowles knows her subject from dry-holes to gushers. Not only that, but she is highly vocal and enthusiastic. This combines to make attention - getting reading about men who gamble the bluest blue chips to discover and produce

the black and greasy stuff that is the life blood of 20th Century mankind. Excellent material about famous and fabulous oil pioneers.

Great Train Robberies of the West by Eugene B. Block (Coward-McCann — NF — \$5.00). The author has produced an uninhabited and unadulterated Westerner crammed with masked train bandits, mail holdups, passenger lootings, and escape artists. According to Mr. Block, early settlers were so antagonistic toward highhanded railroad practices that they actually helped to make the careers of train robbers safe, easy, and lucrative. The book is informative about early railroad days in the West and introduces a veritable rogues gallery of lawbreakers. Pictures would have made this good book better.

Abroad And Abroad by Harvey S. Olsen (Lippincott — NF — Illus. — \$5.95). This long-famous travel book by one of America's leading travel-tour experts now appears in its fifth revised and resplendent edition. While slanted more toward those who travel without caring too deeply about the cost, the book is a voluble and voluminous guide (more than 1,000 pages) to almost anywhere anyone may wish to go short of the moon. Seasonal clothing problems; what wines to drink; where to eat, shop, stop, and look. All questions answered carefully, tantalizing enough to make a witch discard her broom for a jet.

Only Four Escaped by C. E. T. Warren and James Benson (Sloane — NF — Illus. — \$4.50). Back in June, 1939, the world waited with bated breath to learn the fate of the five-score men aboard HMS Thetis, a brand new British submarine that sank during its first trial run in Liverpool Bay. Beyond the fact that all but four of the

crew was lost, the world learned little. Now, after 20 years, the authors of "Midget Raiders" unfold the entire tragic story of how small errors piled upon minor mistakes combined to stage a major disaster. The book's dramatic pace and gripping realism bring the work of heart-breaking salvage operations into full focus as dangerous and desperate fights for life.

Sea Devil Of The Confederacy by Edward Boykin (Funk & Wagnalls — NF — Illus. — \$4.95). The ancient archives that house the records of Captain John Newland Maffitt were given a thorough dusting by the author in his writing of this lively and exciting biography of one of the South's most intrepid sea-raiders and blockade runners during the Civil War. An officer in the U. S. Navy, Maffitt resigned to serve the Confederacy. He won spectacular fame as skipper of the *Florida* and sank a record number of Union ships. The closing chapter of the *Florida* is tragic. But it should be read and not revealed here.

Only When I Laugh by Gladys Workman (Prentice - Hall — NF — \$3.95). This book is saved from being just another self-confession of blunders committed by a migrant from the city to the country by a gentle sense of humor that wafts throughout its pages like a refreshing summer breeze. Briefly, this is Mrs. Workman's account of her experiences in getting acclimatized and acquainted in Oregon's remote Umpqua valley — learning to know the ways of the countryside, its people, animals, and seasonal behavior. Equally briefly, it is a *happy book* designed to brighten even the most mirthless kind of a day.

Air Spy by Constance Babington Smith (Ballantine — NF — Illus. —

\$4.00). Written by a woman who held a prominent place in the Allied Photographic Intelligence Service in England during World War II, this volume deserves wide attention. For one thing, it sings the praise of the unsung heroes who flew dangerous photo-missions over enemy territory in ETO. The pilots who made their camera triggers as deadly as those of guns and bomb-releases. Secondly, it lifts the secrecy that has so far hidden the clever detective work performed in the interpretation of photographs of enemy industrial installations, air fields, and fortifications. The book is rich in narrative incidents and fascinating personalities.

Admiral Thunderbolt by Hans Christian Adamson (Chilton — NF — Illus. — \$5.95). Here is the life history, from a run-a-way boy of fourteen to the rank of Vice-Admiral at the age of twenty-eight, of Peter Wessel, Norway's greatest hero of the sea. From complete obscurity, he rose like a brilliant and destiny-guided rocket on the Baltic and North Sea Theaters of War in the Great Northern Conflict of 1709-19. Favored by the King — because his audacious seamanship wrought spectacular victories — Peter was promoted over the heads of so many older officers that he soon had as many enemies on the quarter decks of the Danish-Norwegian Navy as he had on those of his enemy, Sweden. Illustrated with portraits and situation charts. A true-life Horatio Hornblower.

It Takes Heart by Mel Allen and Frank Graham Jr. (Harper — NF — Illus. — \$3.95). This is a well winnowed collection of some thrilling moments in sports wherein players, under the stress of competition or other worry producing

factors, revealed that they had the heart it takes when the chips are down and the champs are separated from the second-raters. The writers have selected outstanding sports events in such highly competitive fields as baseball, tennis, golf, football, and boxing — only to mention a few. Although several yarns fall into the realm of twice-told-tales, they do deserve the recordings of prosperity that only a book can provide.

The Silent Investigators by John N. Makris (Dutton — NF — Illus. — \$4.95). Deeds of the G-Men and T-Men of FBI and U. S. Treasury have broken into well-deserved public print and recognition. Now the M-Men of the U. S. Postal Inspection Service join the alphabetic sleuths and come in for their share of attention. About high time, too! Since the day, in 1737, when Ben Franklin was named our first Postal "Surveyor," hush-hush-plus-hush has been the code of the Mail Inspectors. This story, about gunmen, frauds, quacks, fortune hunters, and kidnapers who came into conflict with the postal service is well told. It has as much color and variety as one finds in a major stamp collection.

The Rebel Emperor by Flavia Anderson (Doubleday — F — \$4.95). Here we have a historical novel — and yet more truth than fiction — about the terror-laden *Taiiping* which, from 1861 to 1865, soaked the good earth of China with the blood of some 20,000,000 human beings. In a few words, this is the almost unbelievable saga of a so-called Christian Chinese peasant, named Hung, who launched a holy war against the Manchu dynasty in Central China and proclaimed himself Emperor and God. The cruelties and doubledealings practiced in the name of Christianity have

their parallels among the rulers of China today.

Complete Book Of Hot-Rodding by Robert Petersen (Prentice - Hall - NF - Illus. - \$5.95). Although I am a bit reluctant to call attention to this book because of the too many fast cars already on our streets and highways, I feel that it should not be ignored because of the broad and well-defined knowledge it throws on automobile construction generally and car maintenance specifically. In the hands of a hot-rodder, the book is a guide to greater speeds. On the other hand, large numbers of car owners would be safer and better drivers if they read, absorbed, and applied only half of the information about what makes their engines tick, brakes burst, and tires blow that is presented here. Anyway, it is worth a try.

Elephants by Richard Carrington (Basic Books - NF - Illus. - \$5.00). The author modestly calls this intriguing survey of Elephantia "a short account of their natural history, evolution, and influence upon mankind." On this large order, the author has done an extremely fine job in all three departments. To those of us who regard elephants as chief consumers of peanuts sold in circuses and zoos, this is an enchanting eye-opener to broader elephant horizons. Mr. Carrington is especially enticing when he deals with the great pachyderm's relationship with *Man* from Kubla Khan to P. T. Barnum. Superbly illustrated.

Destroyers and Destroyermen by Brock Yates (Harper - NF - Illus. - \$3.00). One of the nicest things about this well illustrated story of our "tin-can Navy" is the price - \$3.00. Books are getting so expensive that when a good one comes

along at a low price, it is worth mentioning. Mr. Yates not only knows the destroyers - having served on them - but he also reflects affection for the hard-hitting vessels by the warm-hearted and enthusiastic manner in which he writes about them. A good book about World War II "small boys."

Star Maker by Homer Croy (Duell, Sloan & Pearce - NF - Illus. - \$3.95). That fame is not necessarily synonymous with happiness or fortune is shown in this biography of David Wark Griffith who made as many film stars as there are galaxies in the Hollywood skies. Griffith hated and despised movies. He would, Mr. Croy reveals, rather have been a second rate playwright than a first rate film director. *Star Maker* is an amazing chronicle about a depressed and introspective man who regarded Hollywood fame as the dreariest dross.

The Warriors by J. Glenn Gray (Harcourt, Brace - NF - \$3.95). Prof. Gray, who saw conflict from a front row seat as a combat soldier in ETO, presents a series of contemplations on men in battle. His approach is philosophic; at times even beautiful; but his conclusions - as to what wars do to those who fight them - are hard as nails. The secret to peace, he claims, is first of all a true understanding of wars by those who are willing to fight them.

My Valley In The Sky by Judy Van Der Veer (Messner - F - \$3.50). There is a tranquil quality of growing grass, shade trees, and serene living in the rolling ranch country of Southern California Miss Van Der Veer writes about with an impressive combination of knowledge and skill. A gentle romance for a change of reading pace.

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